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ANNE IN WHITE BY GEORGE W. BELLOWES

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

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CONTENTS

	PAGE
Front Cover Illustration: Anne in White by George W. Bellows . . .	233
Renaissance Woodcuts on Exhibition . . .	234
An Exhibition of Chinese Paintings . . .	234
The George Bellows Exhibition . . .	234
Recent Accessions in the Near Eastern Collection	237
Venetian Lacquer	239
Accessions and Notes	245
Changes in Address—Measured Drawings of Woodwork in the American Wing—Philippine Laces—A Gift of Telephotographs—Duplicates from the Cesnola Collection on Sale—A Loan to the National Academy of Design—A Change in Personnel—To the Public School Teacher—Membership—Exhibition of Colored Prints for Home and School—November Lectures—The Art of the Metalworker—An Educational Exhibit Abroad—A Gift of Historic Significance	
List of Accessions and Loans	248
Calendar of Lectures	249

RENAISSANCE WOODCUTS ON
EXHIBITION

On October 12 there was opened in one of the Print Galleries an exhibition of Renaissance woodcuts, a selection from the Museum collection of those most interesting and important prints. Among the recent acquisitions to be included in the exhibition is a little group of anonymous fifteenth-century cuts, and prints by Dürer, Master H. W. G., Schäufelein, Hans Sebald Beham, Cranach, and Baldung. The prints will remain on view for not less than two months.

AN EXHIBITION OF CHINESE
PAINTINGS

In Room H 11, of the Department of Far Eastern Art, an exhibition has been arranged of the most important Chinese paintings from the Museum collection. With

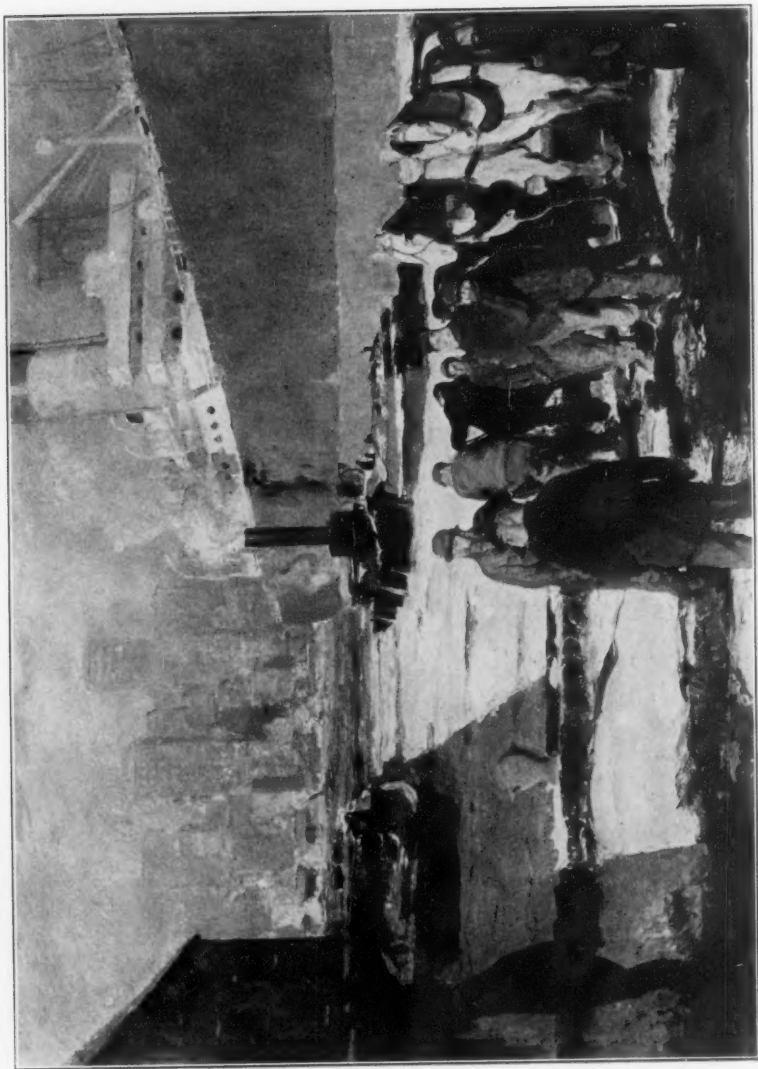
these is shown the impressive full-length portrait, Lu Tong-Pin, by T'eng Ch'ang-yu, lent by Mr. and Mrs. Robert Woods Bliss.

THE GEORGE BELLOW'S EXHIBITION

The memorial exhibition of paintings, drawings, and lithographs by George W. Bellows opened with a private view on October 12 from two until six p. m. and continues through November 22. The paintings are hung in the large exhibition gallery, D 6, while the drawings and lithographs occupy the adjacent gallery.

Once seen, Bellows' paintings are as a general thing not readily forgotten, and many, if not most, of the paintings now shown are familiar to that portion of the public which goes to galleries and exhibitions of contemporary work, where often during the past few years one or another of Bellows' paintings has been the center of discussion and interest. The present occasion affords an opportunity to enjoy and review a large number of his finest works.

Among the paintings seen in the exhibition are the Cross-Eyed Boy, painted the first year that Bellows exhibited (1906), and one of his last pictures, the startling Two Women, shown last winter at the annual exhibition of the New Society of Artists, and based on an idea suggested by Titian's Sacred and Profane Love. These paintings are lent by Mrs. Bellows, and more than thirty besides, including the much-discussed Crucifixion, Lady Jean, Introducing John L. Sullivan, Edith Cavell, and Emma in the Purple Dress. Eleanor, Jean, and Anna, the powerful study of age and youth which won prizes in 1921 and '22, is lent by the Albright Art Gallery, and the Portrait of My Mother, in similar vein, comes from the Chicago Art Institute. The Boston Museum of Fine Arts lends its newly acquired Emma and Her Children. Representative of Bellows' vital commentaries on contemporary life are such paintings as the splendid Men of the Docks, 1912, lent by the Randolph-Macon Woman's College, the entertaining Cliff Dwellers,



MEN OF THE DOCKS BY GEORGE W. BELLOW'S

teeming with night life among the tenements, lent by the Los Angeles Museum, and the smashing fight picture, *Stag at Sharkey's*, from the Cleveland Museum. Among the drawings in the exhibition is the brilliant *Polo at Lakewood*, while the lithographs include the *Y. M. C. A. Business Men's Bath* and *Business Men's Class*, *Billy Sunday*, *Irish Town*, *Dempsey-Firpo*, *Allan Donn Puts to Sea*, and *Benediction in Georgia*.

When George Bellows died on January 8

his large output of work in oil during the brief eighteen or nineteen years since he began to exhibit. As a draughtsman, also, he was prolific; the considerable group of drawings chosen for exhibition is scarcely a fifth of his work in this field. In lithography, a medium in which he worked for only the last nine years of his life, he produced a total of 170 subjects of which the Museum is able to show more than one third.



ALLAN DONN PUTS TO SEA (LITHOGRAPH) BY GEORGE W. BELLOWS

of this year, American artists felt that they had lost one of their strongest advocates and organizers as well as one of their most vigorous and promising painters. His temperament was affirmative and exuberant. Art was a game which he played enthusiastically. The hesitations and revisions which plague most artists were practically unknown to Bellows, and this freedom, coupled with his extraordinary physical energy, made him a prolific worker. The sixty-three canvases shown in the Museum exhibition are selected from

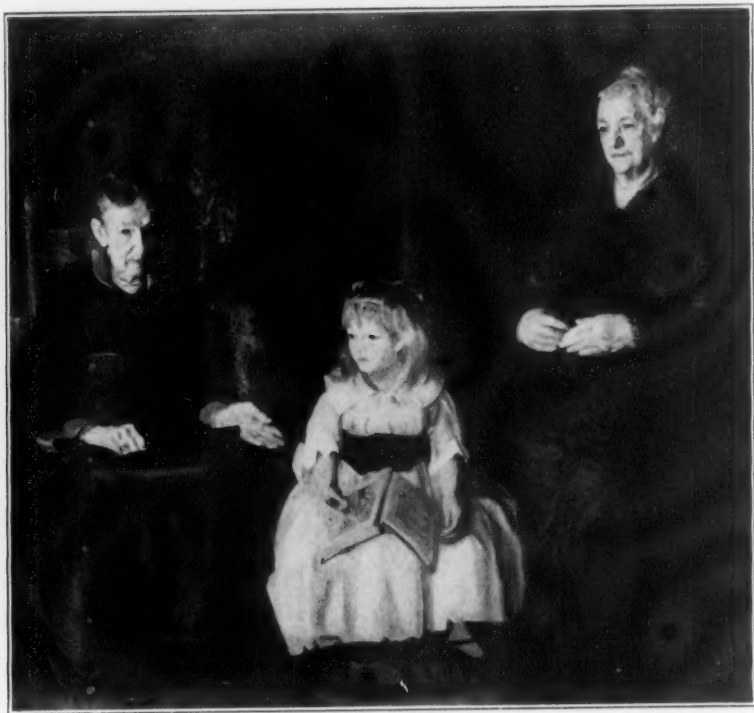
The catalogue of the present exhibition is more than usually complete both as to its text, which is supplied by Frank Crowninshield, and as to illustrations. The latter include half-tone cuts, chronologically arranged, of all the paintings shown, in addition to thirteen of the drawings and as many lithographs. For the catalogue and for the labor of assembling the exhibition the Museum and its public are greatly indebted to the committee in charge.

H. B. WEHLE.

RECENT ACCESSIONS IN THE
NEAR EASTERN COLLECTION

Four new specimens of Persian and Syrian pottery and two Indian miniature paintings have been recently added to the Near Eastern collection of the Museum and will be exhibited this month in the Room of Recent Accessions. The examples

decoration is painted upon a white engobe and covered with a creamy glaze. The outside of the plate shows a green glazed band around the rim. In design this plate is a product of the Chinese influence, familiar to us from a group of Persian pottery known as Sino-Iranian,¹ in which the color decoration and design are derived from the Chinese pottery of the T'ang



ELEANOR, JEAN, AND ANNA BY GEORGE W. BELLOWES

of Persian pottery represent rare new types belonging to the early Mohammedan period. The Museum owns already an unusually representative collection of early Near Eastern ceramics, to which from time to time exceptional specimens are added. The inside of the plate in figure 1 is decorated with a large spiral rosette, with semi-naturalistic leaves filled with dots in purple manganese and spots in cobalt blue and emerald green. In the spandrels, alternately in cobalt or green, are conventionalized halves of lotus flowers. The outlines of the design are in black. The

period (618-906). In the plate of figure 1 the color decoration is Persian while the design is Chinese in character. The characteristic features of the T'ang decoration are the naturalistic motifs, such as lotus and peony, and a bold method of painting. The Persians imitating the Chinese design conventionalized it and omitted many details noticeable in the T'ang decoration. This plate seems to be of the same date as the Sino-Iranian group mentioned above, with which it has in common similar lotus

¹A plate of this group is on exhibition in Gallery E 14.

flowers.² According to the results of Sarre's excavations made at Samarra and in other places in Mesopotamia, the Sino-Iranian group can be assigned to the ninth or tenth century.

The bowl in figure 2 is another type of early Persian ceramics. The design is quite unusual. In the center is a rosette in greenish turquoise and light olive brown. Surrounding it is an open band of alternating leaf and flower motifs, the latter conventionalized to a T-shaped form. The border contains guilloche ornaments, also in brown, and spots in green. The red earthenware of the bowl has a white engobe

a group of pottery known as Syrian and assigned to the fourteenth century. Our piece, however, appears from the coarseness of the technique and the character of the design to be probably earlier, that is, of the thirteenth century.

The fourth piece shows the characteristic elements of the fourteenth-century decoration and is probably of Syrian origin. This was found at Sultanabad. The center is decorated with a balanced design of two hares in cobalt blue amid the branches of tall plants in olive green with leaves in cobalt blue, turquoise, and purple manganese. In the broad border are



FIG. 1



FIG. 2



FIG. 3

PERSIAN AND SYRIAN POTTERY, IX-XIII CENTURY

and is covered with a creamy glaze. A small portion of the outside is covered by the engobe and glazed. This bowl, the dealer reported, was found at Amol, where several other specimens of early Persian pottery were excavated. The bowl belongs probably to the ninth or the tenth century.

The plate in figure 3 is decorated in brown and cobalt blue over a white engobe and covered with a creamy glaze. In the center is a bird amid foliated scrolls. Around the center is a band filled with scrolls and leaves, and tree-like forms in dark brown and cobalt blue. The border has a wavy scroll with leaves and trefoils. All the motifs are freely drawn. Short curved lines and dots are scattered over the whole surface. Although said to have been found at Veramin in Persia, in design and color decoration this plate is related to

rosettes and Arabic inscriptions in small letters. The outside is decorated with an Arabic inscription in relief on a cobalt blue background. Below are conventionalized palmettes. A creamy transparent glaze covers the whole bowl.

The two miniatures are seventeenth-century portraits of Indian princes, indicated as such by haloes around their heads. They belong to the end of the Shah Jahan period (1627-1658). One represents a richly dressed prince on horseback. This is probably a ceremonial portrait of the type often painted in the Moghul period. The second miniature shows a prince standing on a prayer rug and praying. The rug is spread on a white marble terrace. He is dressed in a simple gray kaftan and a jeweled turban. The little purple book-cover on the right corner of the rug probably contains the holy earth of Mecca. On the lower left corner of the miniature is an inscription which reads, "Prince Ajha

²Pezard, *La Ceramique archaïque de l'Islam*, Pl. 35.

Sahab." It may be contemporary with the portrait or added later to indicate who the represented prince is. Both portraits show a very effective silhouette painted in delicate colors.

M. S. DIMAND.

VENETIAN LACQUER

Venetian decorative art has never been adequately represented in the Museum collections, but with the opening of the new South Wing within the next year, this deficiency will no longer exist, for the public will then see for the first time the splendid early eighteenth-century room (bedroom with alcove) which the Museum was fortunate in securing some years ago through the efforts of the President of the Museum, Mr. de Forest, and John Humphreys Johnstone. This room comes from the well-known Palazzo Sagredo, and is beyond question one of the finest examples of late Venetian baroque art existing today. It is not the purpose of the present article to deal with the room itself, which will be treated at length in the near future, but to consider certain pieces of lacquer furniture which will constitute part of its furnishings and are shown this month in the Room of Recent Accessions.

The history of Venice in the eighteenth century is preëminently one of decadence. Deprived at length of all hope and possibility of maintaining the traditions of its glorious political past, Venice was rapidly assuming the characteristics of the jaded aristocrat who, confronted with memories of an ancestral greatness which he can not hope to attain, proceeds quite naturally to squander his time and money on gaiety and frivolity. The passing of the Spanish domination in Italy had dissipated the serious, pompous, and ceremonious dignity of the Seicento, and left open the way for a most contagious gallomania, which obtained its firmest foothold in Venice. Writing in 1741, Lady Mary Wortley Montagu notes, "The manners of Italy are so much changed since we were here last, the alteration is scarce credible. They say it had been by the last wars. The French,

being masters, introduced all their customs, which were eagerly embraced by the ladies, and I believe will never be laid aside."¹ Although this French influence, when first it appeared in Italy, still retained something of the stateliness and hauteur which



FIG. 1. SECRETARY OF VENETIAN LACQUER
ABOUT 1730

characterized the reign of the Grand Monarque, it shortly underwent that humanizing metamorphosis which resulted in the projection of the rococo spirit into all phases of life.

It is not strange that the Venetians

¹Odom, *History of Italian Furniture*, vol. II, p. 95.

should have seized voraciously upon the rococo idea, so closely akin was it to the already existing social fabric which had long since lost all traces of a vigorous purposeful existence. "They proudly preserved," says Molmenti, "the evidences of a glorious past; but they dragged out a bird-like existence in their sumptuous apartments, all sparkling with lights and crystals, and of a splendid opulence, laden with cartouches and gilded stucco and

the slender canes with golden apple-like heads, the chests and sleeves covered with rich laces, the elegance of the furniture, and the harmonious colors—white and gold, rose and gold, gold and soft green—rested and charmed the eye."

It was this Venice, so skilled in whiling away its time in gorgeous salons, in *ridotti*³ and *casini*,³ that grasped so eagerly and naturally the Arcadian freedom and tenuousness which the French had evolved from



FIG. 2. TEA-TABLE OF VENETIAN LACQUER

whimsical arabesques."² And continuing, the same writer describes in greater detail the luxurious interiors and costumes of this time. "The reflections of the polished inlaid floors, the walls covered with brocades, and the delicate mouldings formed a happy frame for elegant ladies—bewitching sirens, dressed in satin and damask, with powdered hair, decked with precious laces, scented with rare perfumes. The tapestries on the walls, the stuffs embroidered with gold, formed a setting in harmony with the figures of the gentlemen wearing 'lorgnons' and trinkets from which the slightest movement brought musical clinkings; the jackets of embroidered silks, the long waistcoats,

² Molmenti, *La Vie Privée à Venise*, vol. III, p. 14.

the Italian baroque. But the Venetians were not to be content with merely an uninspired eclecticism; they were to impose upon the French style a greater linear robustness, a wider range of exotic and delicate colors, and a disregard for the strictly architectonic which is essentially Italian. They adapted French fashions to the greater abandon and colorfulness of their own lives.

Furniture in natural wood finish was much too somber to be in keeping with the gay, enlivened interiors of this time, and the idea of painting and lacquering in a wide variety of bright and subtle colors

³ *Ridotti* and *casini*—little houses or rooms in which the Venetians met for gaming, conversation, and other social amusements.



FIG. 3. THE SECRETARY OF VENETIAN LACQUER OPENED

was the solution. Spain and Portugal were among the first nations to enjoy extensive trade with the Orient, whence as early as the beginning of the sixteenth century they imported objects in lacquer which were instantly admired and sought after in the European market. Holland in the sixteenth century being the great market-place of all Europe, most of this lacquer-work was distributed from there, and in the second half of the seventeenth century Dutch traders in order to cope with the demand were sending furniture-parts to the East, there to be lacquered and returned to Holland. Obviously this double transportation was a long, expensive procedure and led to many attempts by Europeans to produce lacquer as enduring and beautiful as that of the Orient.

The earliest investigators into the nature of lacquer were probably Jesuit Fathers, "who, following in the footsteps of Francis Xavier, had penetrated into all the provinces of the Celestial Empire and also into Japan. We find notices on Chinese lacquer in 'Atlante' published by Father Martino Martini of Trent in 1655, and in the 'Cina Illustrata' of Father Athanasius Kircher in 1677, from which we learn, however, that the first attempt to imitate lacquer was made in Italy soon after the middle of the seventeenth century through the efforts of the Augustinian Eustache Jamart, whose recipe came very close to that of the Orientals."⁴ A most thorough investigation into the composition of lacquer was made by Father Filippo Bonanni, who in 1720 published at Rome a "Trattato sopra la vernice detta comunemente Cinese," of which a second edition was published in 1731. As the middle of the eighteenth century approached, the recipes multiplied, but the Venetian lacquerers were especially loyal to that of Father Bonanni.⁴

The process of lacquering, as interpreted by the Venetians, consisted in a series of operations. First, the wood carcass was made as smooth as possible, then coated with a very thin layer of gesso (a mixture of whiting and glue) which concealed the grain of the wood, and was itself rendered

perfectly smooth by polishing with a sort of emery-paper. When this gesso was thoroughly dry, the workman applied a ground coat of tempera in some color, depending on the effect he was trying to attain, but often a pale blue-green.⁵ On this ground were painted the decorations, which were protected by as many as eighteen coats of *sandracca*—a dense, viscous, impermeable varnish of a beautiful amber-colored transparency which grows more golden with age.

Lacquer, which in England was popular in the late seventeenth century, does not appear to have come into great favor in Italy until the second decade of the eighteenth century. In Venice, Dutch and English models were followed at first, but later the Louis XV style became the vogue. The Venetian work is technically greatly inferior to that of the French⁶ or English, but it more than compensates for this inferiority by a charm and variety of color, an intimacy and informality of decoration which make for far greater appeal than technical perfection, and unquestionably place it among the finest artistic products of the eighteenth century.

The secretary (or bureau in two stages)⁷ shown in figures 1 and 3 may be dated to about 1730. Its design would seem to have been inspired by the English secretaries of the Queen Anne type although its date is at least twenty years later. It is in two parts, the lower consisting of three drawers with interrupted serpentine fronts and a desk with a sloping front, which drops forward in the usual manner to provide more writing space and reveals six small drawers; a sliding panel in the floor of the desk discloses a shallow well with two drawers. The upper part has two mirrored doors which, opened, show an arrangement of central niche surrounded by thirteen small drawers, the whole surmounted by a scrolled pediment

⁵This is the ground-color used on the secretary (acc. no. 25.134.1) recently acquired by the Museum and discussed later in this article.

⁶Compare with the Louis XVI secrétaire (acc. no. 20.155.11) and the commode (acc. no. 20.155.12), both exhibited in Gallery J 10.

⁷This, together with the table and toilet-set mentioned later, will be shown this month in the Room of Recent Accessions.

⁴Morazzoni, *Lacche Veneziane del Secolo XVIII*, Dedalo, March, 1925, p. 660.

and three highly ornate finials recalling the style of Louis XIV. The feet are of the bun variety and, like the finials, are gilt and highly carved with conventionalized voluted leaves.

The general color scheme of this secretary is a beautiful soft yellow-green (which has mellowed with age) combined with gold. The mouldings are gilded throughout and every available surface of the front and sides is treated as a panel with a border of gilt lines and foliate scrolls. These panels

were much used in this way, and the splendid series of engraved borders of Albrizzi was a popular source of ornament.⁸ Furniture decorated in this manner was so popular that, as late as the very end of the eighteenth century, the Remondini of Bassano printed on thin, smooth paper ornament ideally suited, as their catalogue reads, "per distagliare ad uso di fruttiere scatole e adornamenti di gabinetti."⁹ French, German, and Netherlandish engravings were also used.



FIG. 4. TOILET-SET OF VENETIAN LACQUER

are decorated in a fashion which, although not peculiar to Venice, found greater favor there than elsewhere. This is what has been erroneously called the decalcomania method, and consists in cutting out details of engravings and gluing them, according to the artist's fancy, on the surfaces to be decorated, which have so far received only their ground-color. The applied engravings were then colored by the artist, and the work completed by painting directly on the ground the ornamental border and those elements of the composition, such as earth, sky, water, which required less skill and time to execute. The object finally underwent the usual process of varnishing.

Engravings of Marco Ricci, Zaiss, Zuccarelli, Amigoni, Wagner, and Dall'Acqua

In the secretary mentioned above, the subject matter of the exterior panels may be grouped into four classes: hunting scenes, rustic scenes, seascapes, and flower compositions. Reds, yellows, browns, and blue-greens afford a delightful play of color against the general tonality of yellow-green. Many of the details suggest that, whoever the engravers were, they were greatly indebted to painters like Breughel, Berchem,¹⁰ Watteau, and Monnoyer for

⁸ Morazzoni, *op. cit.*, p. 659.

⁹ Morazzoni, *op. cit.* p. 659. Freely translated, this is "to cut out for use on fruit dishes, boxes, and as ornament for cabinets."

¹⁰ In the center of the second drawer from the bottom is the figure of a man on horseback with extended arm, which bears a striking resemblance to a detail in Berchem's *Bagpiper*.

inspiration. The compositions are characterized by a charming naïveté and real ability in disposition of detail. Within the desk enclosure and behind the doors one finds a variety of Oriental subjects treated in that distinctly Occidental style known as *chinoiserie* and so exquisitely drawn as to recall Callot in his most minute manner. Here, also, are arabesques reminiscent of Bérain and flowers that are strongly Dutch.

The secretary, besides possessing great dignity of proportion and charm of color, is especially interesting for combining the formality and rigid symmetry of the seventeenth century with the incoming naturalistic tendency. Although in the strictest sense there is no evidence in this piece of the fully matured rococo, there is no lack of testimony of the fashionable love of *paysage* which was beginning to dominate the social, intellectual, and artistic life of the French people. The germ is here sown which must inevitably produce the sinuous curves and asymmetries of the rococo style. There is a soft, colorful gayness distinctly at odds with the pompous gravity of the preceding age.

The Museum also numbers among its recent acquisitions a tea-table¹¹ (fig. 2) and a toilet-set (fig. 4), both of Venetian lacquer. The table, which was probably made within the first quarter of the eighteenth century, has legs with octagonal shafts and turned bases and necks. The feet are of the torus-bun type, and the flat serpentine stretchers have a slightly convex upper surface and meet in a raised medallion. The apron is shaped, and the top (in the form of a tray with finger-openings at either end) is removable. The undecorated surfaces are lacquered red except for the necks and bases of the legs, which are green. The tray, the apron, and

the stretchers are decorated with irregular medallions of a yellow-green ground having birds, flowers, rustic scenes, and people gathered about tables, for subjects. As in the case of the secretary, prints have been generously used in the decoration of this table.

The toilet-set¹² (fig. 4) consists of a mirror, two candlesticks, three boxes, (one large and two small), two trays, and a pincushion, all in the same rare state of preservation which characterizes the secretary and the table. The ground of the plain surfaces is a beautiful lacquer red in which gold has been used; that of the medallions is black. The borders of the medallions are gilt and their decoration a charming profusion of flowers in reds, blues, yellows, and greens. Roses, tulips, narcissus, morning-glories, and lilies-of-the-valley blossom within a framework of tendril-like gilt scrolls. No use has been made of prints, all of the decoration being brushwork. Symmetry still rules in the design of this toilet-set, but as in the previously discussed objects, there is a strong anticipation of the rococo in the bright, cheerful colors and the undulating contours.

A painting by Pietro Longhi—The Hairdresser in the Museo Civico Correr at Venice—shows a toilet-set of this type and illustrates the manner in which it was disposed on the toilet-table. This painting also shows a whisk-brush which ordinarily formed a part of a toilet-set, but which is lacking in that acquired by the Museum. Toilet accessories played a very important part in the frivolous life of eighteenth-century Venice, for as Molmenti tells us, "The toilet and the mirror took a good seven hours out of milady's day."¹³

PRESTON REMINGTON.

¹¹Illustrated by Morazzoni in the article referred to above.

¹²Molmenti, *La Vie Privée à Venise*, vol. III, p. 19.

¹³Cf. Odom, *History of Italian Furniture*, vol. II, fig. 183, for a similar table.

ACCESSIONS AND NOTES

CHANGES IN ADDRESS. In order to facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of recent changes in address.

MEASURED DRAWINGS OF WOODWORK IN THE AMERICAN WING. The portfolio of measured drawings, noted in the September number of the *BULLETIN*, is now on sale for \$10.00.

PHILIPPINE LACES. On page 190 of the July *BULLETIN*, a gift of two kerchiefs, a small dress, two bodices, and four sleeves of Philippine lace were listed as from S. M. Sullivan. Word has since come to the Museum that the gift is to be recorded as from Eleanor Husted Leal.

A GIFT OF TELEPHOTOGRAPHS. The Museum has received by gift from the American Telegraph and Telephone Company the collection of thirty-two telephotographs now on exhibition in the Photograph Department of the Library. Especially worthy of notice is one three-color reproduction of a painting transmitted over a telephone circuit as three separate black and white records, each corresponding to one primary color.

DUPLICATES FROM THE CESNOLA COLLECTION ON SALE. For some years we have been selling to museums, colleges, and private individuals duplicates from the Cesnola Collection of Cypriote antiquities. The supply of these duplicates having become almost exhausted, the Trustees have now released for sale a further supply of such material, consisting not only, as hitherto, of pottery, bronzes, and glass, but also of limestone sculptures and terracotta statuettes. Since these objects merely repeat the types shown in the collection now on exhibition, it has seemed desirable to let them go to other institutions and to private homes where they can be enjoyed rather than to keep them stowed away in our storerooms.

A LOAN TO THE NATIONAL ACADEMY OF DESIGN. The National Academy of Design holds its Centennial Celebration this year by a retrospective exhibition of the works of its members, to be shown in Washington at the Corcoran Gallery in October and November, and in New York at the Grand Central Galleries in December. The Museum has agreed to lend eighteen pictures and an architectural drawing by A. J. Davis to the Academy for this exhibition. The list of painters includes such artists as Bierstadt, Cole, Fuller, La Farge, Vedder, Eakins, Martin, and Wyant.

A CHANGE IN PERSONNEL. Professor Fiske Kimball, until now Morse Professor of the Literature of the Arts of Design at New York University, and so helpfully active in the arrangement and conducting of the courses given at the Museum in coöperation with the University, has accepted the directorship of the Pennsylvania Museum and School of Industrial Art, formerly held by Langdon Warner. His lectures at the Museum will be given, for the first term, by Professor John Shapley.

TO THE PUBLIC SCHOOL TEACHER. At the opening of the school year the Museum takes the opportunity of repeating a statement that has frequently been made, its proffer of help to the teachers of New York. The facilities of the Museum are freely at the disposition of the public school teachers, who may conduct their own classes in the Museum, using both galleries and class rooms, or call upon the Museum Instructors for this service. Advice concerning objects in the galleries that illustrate courses of study in the schools and all possible coöperation will gladly be given. All requests for appointments and other assistance should be addressed to Huger Elliott, Director of Educational Work.

MEMBERSHIP. At a meeting of the Board of Trustees held September 21, 1925,

the following persons, having qualified, were elected in their respective classes:

CONTRIBUTING MEMBER, Mrs. William C. Peyton.

FELLOWSHIP MEMBER, H. C. Folger.

SUSTAINING MEMBERS, Mrs. E. S. Crutenden, Mrs. Edwin H. Mairs, Gordon S. Rentschler, Sherman Rogers, D. L. Webster, Richard Whitney, H. Wickenhauser.

ANNUAL MEMBERS were elected to the number of 367.

EXHIBITION OF COLORED PRINTS FOR HOME AND SCHOOL. The American Federation of Arts will hold its usual fall exhibition of colored prints at the Russell Sage Foundation Building, 130 East 22nd Street, from November 1 to November 15, inclusive. The exhibition, which will be open daily from 10:00 a. m. to 6:00 p. m. and on Sundays from 1:00 to 6:00 p. m., furnishes an exceptional opportunity to see grouped together the best colored prints now obtainable at modest prices for home and school. Moreover, any print desired can be immediately purchased. This year's exhibit is enlarged to meet the special needs of the New York Schools and their Home Centers and is in coöperation with the New York school authorities.

NOVEMBER LECTURES. With the coming of November, the Museum program of lectures, story-hours, and study-hours will be in full swing. If any reader has not sufficiently full information on these opportunities through the columns of the BULLETIN, the detailed folders will gladly be sent upon application to the Secretary.

A short series of three lectures of peculiar interest will be given on Monday, Wednesday, and Friday, November 9, 11, and 13, at 4 p. m. This is upon the subject of Mediaeval Illumination, a theme which the speaker, Adolf Goldschmidt, professor of the history of art in the Friedrich Wilhelms University, Berlin, is well fitted to treat. For the privilege of hearing Professor Goldschmidt at the Museum those interested are indebted to a co-operative arrangement between the Archaeological Institute of America, Columbia

University, New York University, and the Metropolitan Museum.

The first of the special evening courses offered by the Museum this winter, that upon Pottery by Charles Fergus Binns, well and favorably known as the director of the New York State College of Clay-Working and Ceramics, begins on Friday evening, November 6, at 8 o'clock.

THE ART OF THE METALWORKER. As an aid to the appreciation of the Museum's important collections covering the field of the art of the metalworker, a course will be given during the present winter by Dr. Bashford Dean, of the Museum staff. These lectures, given under the auspices of New York University in coöperation with the Metropolitan Museum, will trace the development of the art of the workers in lead, pewter, brass, copper, silver and gold, iron and steel, devoting special attention to the work of the armorers in the fifteenth and sixteenth centuries. An attempt will be made during thirty afternoon sessions (Wednesdays), by means of lectures, seminars, demonstrations, and laboratory work, to trace the steps in this branch of art on evolutionary grounds, where the various "types" of metalwork are shown to have their beginning, rise, culmination, and decadence. Attention will be given to the means employed by modern students in dating objects, in determining their place of origin, and in detecting forgeries.

AN EDUCATIONAL EXHIBIT ABROAD. At the request of Professor Jean Capart, Director of the Musées Royaux du Cinquantenaire at Brussels, Belgium, the Museum has sent a special exhibit of photographs, publications, charts, and other material, demonstrating all phases of the educational work of the Museum. This takes the form of a collection of sixty mounts, uniform in size and labeling, and will be shown during October at Brussels. Prepared originally to be shown at the annual convention of the American Association of Museums in 1921 at Cleveland, when it was the subject of discussion at a session attended by museum workers engaged in extension activities, the col-

lection has now been revised and amended to represent all current extension work of this Museum.

The feasibility of presenting such material at other European institutions as an indication of American educational progress in museum work suggested itself, as a result of Professor Capart's request, and a circuit is now being arranged for this exhibition.

The decanter and eight tiny, barrel-shaped tumblers are cut in diamond pattern such as was often seen toward the end of the eighteenth century. Of appropriate size to hold the decanter, surrounded by the glasses, is the little tray whose glass bottom is decorated in gold, silver, lilac, and green. This circular glass is mounted in ormolu, which forms an openwork gallery around



TRAY, DECANTER, AND GLASSES ONCE THE PROPERTY OF GEORGE WASHINGTON

During November the collection will be seen at the Museum at Lübeck, Germany. Other engagements will be noted in the BULLETIN later.

A GIFT OF HISTORIC SIGNIFICANCE. There have been placed on exhibition on the first floor of the American Wing a small tray, brandy decanter, and glasses which were in all probability once the property of George Washington at Mount Vernon. This little set is the gift of Fisher Howe, Stanley Mather Howe, and Lawrence Howe, in memory of Mrs. Fisher Howe (Eliza Briggs Cronkhite), 1854-1924.

it and rests on four small paw feet—altogether a delicate and exquisite bit of tableware characteristic of its time and no doubt imported from England.

The donors of this group acquired it at the sale, in December, 1890, of the possessions of Mrs. Lorenzo Lewis, in which, as No. 119, it was described as a "brandy caster, containing an exquisitely cut glass decanter and 8 cut glass brandy tumblers, resting on a fire-gilt tray, inlaid with decorated mirror. Owned by Genl. Geo. Washington. . . ."

An affidavit made by Mrs. Lewis certifies that the item is "from the estate of the

late Genl. Geo. Washington; the estate of Major Lawrence Lewis, the nephew and last surviving executor of Genl. Washington, and of his son Lorenzo Lewis, Esq."

The will of Martha Washington bequeaths to her granddaughter, Eleanor Parke Lewis, all her wine glasses and decanters of every kind, and through her,

directly, is this caster descended. Its authenticity, therefore, is as nearly established as circumstantial evidence makes possible, and the Museum is fortunate in possessing so interesting an exhibit, whose historical and artistic aspects are of equal importance.

C. O. C.

LIST OF ACCESSIONS AND LOANS

SEPTEMBER, 1925

CLASS	OBJECT	SOURCE
CERAMICS.....	†Plates (2) and bowls (2), glazed earthenware, Persian, IX to XIV cent.....	Purchase.
MINIATURES AND MANUSCRIPTS.....	†Miniatures (2): Equestrian Portrait and Prince Praying, Indian, XVII cent.....	Purchase.
PRINTS, ENGRAVINGS, ETC.	†Engravings (2) by Flipart (after Lady at Toilet, by Flipart, and The Dancing Lesson, by Longhi), Italian (Venetian), XVIII cent.....	Purchase.
WOODWORK AND FURNITURE.....	†Secretary, toilet-set of nine pieces, tea-table, *mirror-frames (2), sofa, mirror-frame with mirror, side-chairs (2), and bed with canopy of silk brocade, Italian, XVIII cent.....	Purchase.
COSTUMES.....	Chasuble (in two parts), manipule, stole, and corporal, woven at the Gobelins from designs by Feuchère, French, 1830-1841.....	Lent by Julian G. Straus.
PAINTINGS.....	Landscape, by Kenyon Cox, American, 1856-1919.....	Lent by Mrs. John DeWitt Peltz and Leonard Opdycke.
WOODWORK AND FURNITURE..... (American Wing)	Mahogany slant-top writing desk, inlaid with the American eagle, American, late XVIII cent.....	Lent by R. T. Haines Halsey.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

CALENDAR OF LECTURES

FREE LECTURES

OCTOBER 18—NOVEMBER 15, 1925

November	HOUR
7 The Roman Forum through the Ages R. V. D. Magoffin.....	4:00
8 The Academic Idea Royal Cortissoz.....	4:00
9 Mediaeval Illumination Adolf Goldschmidt.....	4:00
11 Mediaeval Illumination Adolf Goldschmidt.....	4:00
13 Mediaeval Illumination Adolf Goldschmidt.....	4:00
14 Giorgione (for the Deaf and Deafened) Jane B. Walker.....	3:00
14 Early Christian Art, I John Shapley.....	4:00
15 The Individualistic Idea Royal Cortissoz.....	4:00

Gallery Talks, by Elise P. Carey, Saturdays, beginning November 7, at 2 p. m.; Sundays, beginning November 8, at 3 p. m.

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 p. m.; for Children of Members, Saturdays, beginning November 7, at 10:30 a. m.

Entertainments for Elementary Pupils, in cooperation with the School Art League, Saturdays, at 2 p. m.

Study-Hours for Practical Workers, by Grace Cornell, Sundays, October 18 and 25, November 1 and 8, at 3 p. m.

LECTURES FOR WHICH FEES ARE CHARGED

OCTOBER 19—NOVEMBER 14, 1925

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College.

October	HOUR	October	HOUR
19 Art Structure (T) Grace Cornell.....	9:00	21 Art Structure (T) Grace Cornell.....	9:00
19 Ancient Art (M) Edith R. Abbot.....	3:00	21 The Art of the Middle Ages (N) John Shapley.....	11:20
19 Museum Course for High School Teachers (M) Ethelwyn C. Bradish.....	4:00	21 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	4:00
20 Color (T) Grace Cornell.....	9:00	22 Color (T) Grace Cornell.....	9:00
20 Historic Textile Fabrics (N) R. M. Riefstahl.....	11:00	22 General Outline of the History of Art (N) John Shapley.....	11:00
20 Classical Archaeology (N) R. V. D. Magoffin.....	8:00	23 Study-Hour for Salespeople (M) Grace Cornell.....	9:00
20 Principles of Design (N) Grace Cornell.....	8:00	23 Study-Hour for Teachers (M) Grace Cornell.....	4:00
20 Textile Fabrics, Historic and Modern (N) R. M. Riefstahl.....	8:00	23 Materials of Decoration (N) Evan J. Tudor.....	8:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

October	HOUR	November	HOUR
23 Oriental Rugs of the Classic Periods (N) R. M. Riefstahl.....	8:00	3 Historic Textile Fabrics (N) R. M. Riefstahl.....	11:00
24 Study-Hour for Home-Makers (M) Grace Cornell.....	10:00	3 Textile Fabrics, Historic and Modern (N) R. M. Riefstahl.....	8:00
24 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00	4 Art Structure (T) Grace Cornell.....	9:00
24 Outline of the History of Painting (M) Edith R. Abbot.....	11:00	4 The Art of the Middle Ages (N) John Shapley.....	11:20
24 Masters of Painting in Spain (N) A. P. McMahon.....	3:00	4 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	4:00
26 Art Structure (T) Grace Cornell.....	9:00	5 Color (T) Grace Cornell.....	9:00
26 Ancient Art (M) Edith R. Abbot.....	3:00	5 General Outline of the History of Art (N) R. M. Riefstahl.....	11:00
26 Museum Course for High School Teachers (M) Ethelwyn C. Bradish.....	4:00	6 Study-Hour for Teachers (M) Grace Cornell.....	4:00
27 Color (T) Grace Cornell.....	9:00	6 Pottery (M) Charles Fergus Binns.....	8:00
27 Historic Textile Fabrics (N) R. M. Riefstahl.....	11:00	6 Materials of Decoration (N) Evan J. Tudor.....	8:00
27 Classical Archaeology (N) R. V. D. Magoffin.....	8:00	7 Study-Hour for Home-Makers (M) Agnes Houston Craig.....	10:00
27 Principles of Design (N) Grace Cornell.....	8:00	7 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00
28 Art Structure (T) Grace Cornell.....	9:00	7 Outline of the History of Painting (M) Edith R. Abbot.....	11:00
28 The Art of the Middle Ages (N) John Shapley.....	11:20	7 Masters of Painting in Spain (N) A. P. McMahon.....	3:00
28 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	4:00	9 Art Structure (T) Grace Cornell.....	9:00
28 Study-Hour for Teachers (M) Albert Heckman.....	4:00	9 Ancient Art (M) Edith R. Abbot.....	3:00
29 Color (T) Grace Cornell.....	9:00	9 Museum Course for High School Teachers (M) Ethelwyn C. Bradish.....	4:00
29 General Outline of the History of Art (N) John Shapley.....	11:00	10 Color (T) Grace Cornell.....	9:00
30 Study-Hour for Teachers (M) Kate Mann Franklin.....	4:00	10 Historic Textile Fabrics (N) R. M. Riefstahl.....	11:00
30 Materials of Decoration (N) Evan J. Tudor.....	8:00	10 Classical Archaeology (N) R. V. D. Magoffin.....	8:00
30 Oriental Rugs of the Classic Periods (N) R. M. Riefstahl.....	8:00	10 Principles of Design (N) Grace Cornell.....	8:00
31 Study-Hour for Home-Makers (M) Lecturer to be announced.....	10:00	11 Art Structure (T) Grace Cornell.....	9:00
31 Study-Hour for Young Girls (M) Grace Cornell.....	10:00	11 The Art of the Middle Ages (N) John Shapley.....	11:20
31 Outline of the History of Painting (M) Edith R. Abbot.....	11:00	11 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	4:00
31 Masters of Painting in Spain (N) A. P. McMahon.....	3:00	11 Study-Hour for Teachers (M) Albert Heckman.....	4:00
November		12 Color (T) Grace Cornell.....	9:00
2 Art Structure (T) Grace Cornell.....	9:00	12 General Outline of the History of Art (N) John Shapley.....	11:00
2 Ancient Art (M) Edith R. Abbot.....	3:00	13 Study-Hour for Teachers (M) Kate Mann Franklin.....	4:00
2 Museum Course for High School Teachers (M) Ethelwyn C. Bradish.....	4:00	13 Pottery (M) Charles Fergus Binns.....	8:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

November	HOUR	November	HOUR
13 Materials of Decoration (N)		14 Study-Hour for Young Girls (M)	
T. Atkins Tout.....	8:00	Kate Mann Franklin.....	10:00
13 Oriental Rugs of the Classic Periods (N)		14 Outline of the History of Painting (M)	
R. M. Riefstahl.....	8:00	Edith R. Abbot.....	11:00
14 Study-Hour for Home-Makers (M)		14 Masters of Painting in Spain (N)	
Fern Bradley.....	10:00	A. P. McMahon.....	3:00

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.; the American Wing closes at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM